

# LIFE AND POETRY OF SHIV KUMAR BATALVI

HARLEEN KAUR<sup>1</sup>, DR. RAJESH SHARMA<sup>2</sup>, PROF. (DR.) GURPREET KAUR<sup>3</sup>

<sup>1</sup>Research Scholar (Ph.D.), Department of Music, GNDU Amritsar, Punjab

<sup>2</sup>Head, Department of Music, GNDU, Amritsar

<sup>3</sup>Dean Faculty of Visual and Performing Arts, Guru Kashi University, Talwandi Sabo, Bathinda, Former Dean GNDU, Amritsar.



## ABSTRACT

*The personal life of every writer is inextricably linked with his literary work. The personality of the writer is embedded in the literary work. To understand the work of a writer, we will try to learn about Shiv Kumar Batalvi by considering the social situation in which he lived, his habits, struggles, achievements and failures: their relation to his work and the methods and circumstances under which his literary works were composed.*

**Keywords:** Shiv Kumar Batalvi, Life, Poetry, Music

## Introduction

Shiv Kumar was born on 23 July 1936 in Bara Pind Lohtian in Gurdaspur district. His father Pandit Krishan Gopal was a Patwari in the Revenue Department. Shiv's childhood was spent in the natural environment of the village. That is why the indelible imprint of the village customs, superstitions, vows and vows is clearly visible on Shiv's songs and poems. He used to play on the white, muddy sand on the banks of the Basantar river all day long. Shiv Kumar received his primary education from the village school itself. He passed the fourth standard with a scholarship at the age of ten. After this, Shiv was sent to study at Dera Baba Nanak. In 1949, due to his father's transfer to Batala, Shiv had to come to Batala along with his family. From Batala, he passed his tenth examination from Salvation High School in 1953. Shiv was very fond of singing since childhood. There was such a magic in Shiv's voice and singing style that the listener felt something inside himself. There is always some reason behind the progress of any person in his field of work. Many scholars have considered the arrival of a girl named 'Meena' in Shiva's life and then her early departure from this world as a significant event in Shiva's development as a lyricist. As he himself says:

Chheti Chheti Kar,  
Main Te Jana Badi Door Ni.  
Jithe Mere Haniyan Da,  
Tur Gya Pur Ni.

During this time, Shiv passed the Patwar exam and became a Patwari. In 1960, Shiv's first collection of poetry, 'Peedhaan da Paraga', was published. This first collection was the pinnacle of his poetic art. That is why some scholars consider Shiv's poetry to be a development from peak to peak. During his job as a Patwar, Shiv fell in love with a rich woman. This girl also sprinkled salt on the wound of Shiv's first separation and she went across the seven seas. The pain of separation became even deeper for Shiv. Shiv continued to curse the killers of human loyalty throughout his life. He filled the pain of the end in his songs. In 1961, Shiva composed 'Lajwanti' and three years later in 1964, 'Aate Diya Chiriyan'. 'Aate Diya Chiriyan' was given the highest honor by the Language Department. His poetry collection 'Dard-Mandan Diyan Aahin' was published in 1965. After his marriage in 1968, Shiv did not like the city of Batala. He wanted to go to Chandigarh. According to Shiv's wife Arun: I do not know what moment had passed with him, in which the flame of happiness was not visible anywhere, alas! What a honeymoon night it was and what a bride I was, whose groom was starting the story of his world from the last moment.

After this, 'Birha Tu Sultan' was published in March 1969 by 'Lok Sahit Prakashan, Amritsar'. This poetry collection mainly contains poems and songs from previous poetry collections. Although 'Aarti' was published in 1971, according to Shiv, the poems and songs in this collection are from the period 1963 to 1965. Similarly, although the poetry collection 'Sog' was published in 1973, its composition undoubtedly predates 'Luna'. Similarly, the poetry collection 'Mainnu Vida Karo' (1963) also predates 'Luna'. In 1965, Shiv wrote songs for the Punjabi film 'Shonkan Mele Di'. In 1967, Shiv's epic poem 'Luna' was published. This book was awarded the title of the best book of the year. The Bharatiya Sahitya Akademi also awarded Shiv Kumar Batalvi a prize of Rs 5000 for this book. During this period, Shiv got a job in the State Bank of India. But he considered this job as slavery. In 1970, Shiv's last poetry collection 'Main Te Main' was published by Navyug Prakashak, Chandni Chowk, Delhi. In this intellectual work based on psychological philosophy, Shiv Murthy is not revered as a winter lyricist but is seen as a modern psychological poet. As is often the case, there was skepticism about Shiv's works in literary circles. Some people started calling him a pessimistic poet. But some people started comparing him to the Punjabi poet Shelley and some to John Keats.

The clamor started that Shiv should not say 'this' but 'ah', not 'ah' but 'ah'. Shiv did not want to be Shelley or Keats, he wanted to remain only and only Shiv. In response to the uproar against him, Shiv said, "Which dog needs sympathy? I need people's understanding, literary insight, but everyone walks around me with a stick of advice, don't drink alcohol, don't write dog songs, tell me what to do? No one is ready to publish what I am writing. People are afraid of my poetry, they want me to write poems with tender feelings, songs of longing, dances of love, crying for my mother, verses cursing the yard. But I am not composing these. From 1968 to 1973, Shiv Kumar lived in Chandigarh. Then after some time, despite the objections of his wife Arun, Shiv went to England. In England too, large gatherings continued to be held. Punjabis gave Shiv a lot of love and respect. But when Shiv returned from England, he was very sick. Shiv kept drinking alcohol to forget his sorrow. Due to which his bile Burned and his liver was no longer able to function. But Shiv did not care about it. Writers used to say that Shiva was preparing for himself. Death. But what they knew was that death was his life. He kept finding life even in death. It was only Shiv who could say:

Kabra'n Udikdiyan,

Mainu, Jio'n Putran.

Human nfidelity tormented Shiv throughout his life; he writes:

Sanu Lakha'n Da Tan Labh Gya

Par Ek Da Man Bhi Na Miliya

Kya Likhiya Kise Mukadar Si

Hatha'n Diya'n Chaar Lakira'n Da.

In these days, Shiv wrote heart-touching songs, how eager he was to end the journey of life! I have to go quickly, she is not far. Where my companions have gone, they are not yet finished. Shiv narrated in his works what he saw and experienced. The first separation was from 'Meena'. Shiv made this separation a book of longing. Another such incident happened due to which his night of sorrow became long and the sun of hope never rose for Shiv again. After this, Shiva started preferring death more than life; as he says, Now, may God be very merciful, if life falls to pieces. Mere Ram Jio ! How did you come ? After Meena, the second girl who came into Shiv's life. She became Shiva's support for some time. When Shiv started

feeling everything as his own again, she flew away to a foreign land and again did not respond to Shiv's letter. Shiv has written about this situation:

Ek Kudi Jihda Naam Muhobat Gum Hai, Gum Hai, Gum Hai.

The credit for giving Punjabi lyric poetry a significant turn from aesthetic to compassionate goes to Shiv Kumar Batalvi. Longing, pain, anguish, despair, fluidity and raga-spirituality remain prominent in his songs. He considers himself fortunate who is about to die with blood and sweat and finally on the night of 6 May 1973 he bid farewell to this unfaithful society forever. Shiv Kumar is a lyricist whose keen intuition sharpens the lyrics of the song, leaving a deep impression on the mind of the reader. Shiv's intense emotion, effortless bounce seems to give the reader a sharp sense of winter. In fact, the sarod element is present in all of Shiv's poetry, be it a ballad poem like 'Luna' or a psychological, intellectual composition like "Main Te Main". Although Shiv's first poetry collection 'Peedhaan Da Paraga' has a total of 25 poems, the basic tone of the song resonates in them. All the poems in this collection are related to love and longing. Although two ghazals in this collection, 'Jach Maano Aa Gayi Gam Khana Di', 'Je Daachi Sehki Sassi Nu Punnu Milia Dithi' and a long poem 'Nooran', except for the rest of the works, are of the song level.

The pure songs of this poetry collection are 'Kandiali Chor', 'Hai Ni Aj Amber Lisse-Lisse', 'Ghaman Di Raat', 'Thabba Ku Zulfaan Walia' and 'Peedan Da Paraga'. has a total of 24 compositions. Three of these are long poems, 'Shish', 'Panj Pashto' and 'Chumman'. Except for a ghazal, 'Manu to mere dost mere gam ne mara' and the poems 'Garbhavati', all the other compositions are full of winter elements. Due to which they can be called songs, but the pure songs are 'Vasta ae mera, mere dil diya mehraman ve!' Who remembers them today? 'Mother, mother, let your forgiving eyes shine in my songs', 'Hide the hidden suns of the high hills', 'Give me a kiss in the middle of the night', 'Say, say, in the middle of the night, the fragrance of mother has risen', 'A breath of the breath of gentlemen, a breath of mine' and 'Wherever the winds blow, my friend remains'. Shiv's third poetry collection 'Aate Di Chiriya' received an award from the Language Department.

There are also a total of 25 compositions in this collection. Out of which only one is a pure song 'Mae Ni Mae! Main Shikara Da Dost Baano Hai. In other compositions, Shiva has expressed his views on lust and desire and has tried to give a logical basis to the intellectual effort to erase the difference between love and desire by making desire divine. But even in these compositions, the rhythm and melody have been well maintained. Shiv's immortal masterpiece 'Luna' is a ballad-poem, despite the abundance of winter elements in the entire composition of 'Luna', the entire composition cannot be considered a song. Here and there, like 'Main Aag Turi Prades', in the fourth number 'Dhi Di Babla Ve', where there is no feeling of sorrow among the people, in the fifth number 'Dharmi Babal Paap Kamaya' etc. there are compositions of song level. The seventh number also has very good songs that can be sung on the concepts of folk songs. Like 'Dhyān de dukh dahde ve loko / Virla to jāne koi / Suni ve dharmiyan Babala, don't go back to that house, my daughter, my wife, my queen, don't speak, my moon, speak, my daughter's pain, no doctor can cure you, etc. Like other poetry collections, Shiv's "Meenu Vida Karo" poetry collection also has 25 compositions. All the compositions in this collection are lyrical.

This poetry collection also includes some of Shiva's immortal songs 'Aasa to Naukri rute marna', 'Mainu Vida Karo', 'Jind Majajan jeen na dethi', 'Eh mera geet kis na gaan', 'Sanu teri amadie tor ni'. The poetry collection 'Aarti' also includes Shiva's evergreen songs 'Ki puhde o haal fakiran da!', 'Sikhar dupihra sar te, mera dhal chalya parchavan' and Prabhu ji virun ek-adh geet udhara hoor deo. Similarly, some other songs are 'Jis Din Dil Tenu Yaad Karda Hai', 'Geetan Da Jalous 'Aaj Din Tere Rang Warga Hai' and

‘Lok Rab Nu Pujade Haan, Main Tera Budha Haan’ etc. ‘Alvida’ was published by Guru Nanak Dev University after Shiv Kumar’s death. Some of the immortal songs of Shiv in it are ‘Chhere Walia’, ‘Meri Ek Kashni Hai’, ‘Lachhi Kudi Vadhiyan Kare’, ‘Mere Lamba Wala Hain Te Haan Mere Ghazi’, ‘Mere Alla Durlabh Raat Kaalian Han, Gaaram Gee Hain. Oh My Summers Have Gone’, ‘Meri Ghanti Tera Naam Nahin Pukarda’, ‘Oh My Son Lambardan’, ‘Tera Punjab Rahe, O Jatta Jag Jago’ and ‘Kannak Di Mehak Mithi Hai!

## Conclusion

Ultimately it can be said that the essence of Shiv's poetry lies in music. It guides the reader, not simply imposes it upon them. Through musical interpretations of Batalvi's poetry, contemporary Punjabi music pays tribute to his literary legacy, while also making his timeless words accessible to a wider audience. The emotional nuances and cultural resonances of his words will continue to influence and shape the fabric of Punjabi music, safeguarding the essence of the region's rich artistic heritage.

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